after—the Jews were recognised as the most skilled workers in glass: indeed, in the Dark Ages, Greek artisans in France boasted that they had mastered the Jewish methods of work. Throughout the Middle Ages—particularly in South Italy and Greece—the Jewish communities had almost a monopoly of dyeing and silk-weaving; and it is probable that a good deal of the products of their industry was exported to Northern Europe. There was one yellow, indeed, of which they alone had the secret, and which was known by their name. A remarkable contrast, this, to the other shade of the same colour called Isabella, to commemorate (it is said) the dingy shift of that arch-persecutor of the Jews, who vowed never to change it until Granada had been captured from the infidel!

The tradition of silk manufacture, above all, had a continuous history among the Jews. When Benjamin of Tudela travelled in the Eastern Mediterranean at the close of the twelfth century, he found this to be the mainstay of the Jewish communities everywhere. In Sicily and Southern Italy, they enjoyed all but a monopoly, until Christian competitors from Genoa and Lucca secured their expulsion from the coastal towns. But the struggle was not yet over. In the sixteenth century, a Venetian Jew named Meir Magino wrote a book on his improved method of silk-manufacture, which he attempted to introduce into both Italy and Lorraine. It was about the same time that the silk industry was first

established in the Low Countries by Antwerp Marranos. Later, they transferred it with them to Holland; but even in this generally tolerant milieu, once their trade secrets had been learned, they were officially excluded from it by the jealous burghers (the subsequent decline may not be altogether a coincidence). Precisely the same took place at Padua, where the Jews, after having introduced